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1987

tonight we

# improvise

By

Luigi Pirandello

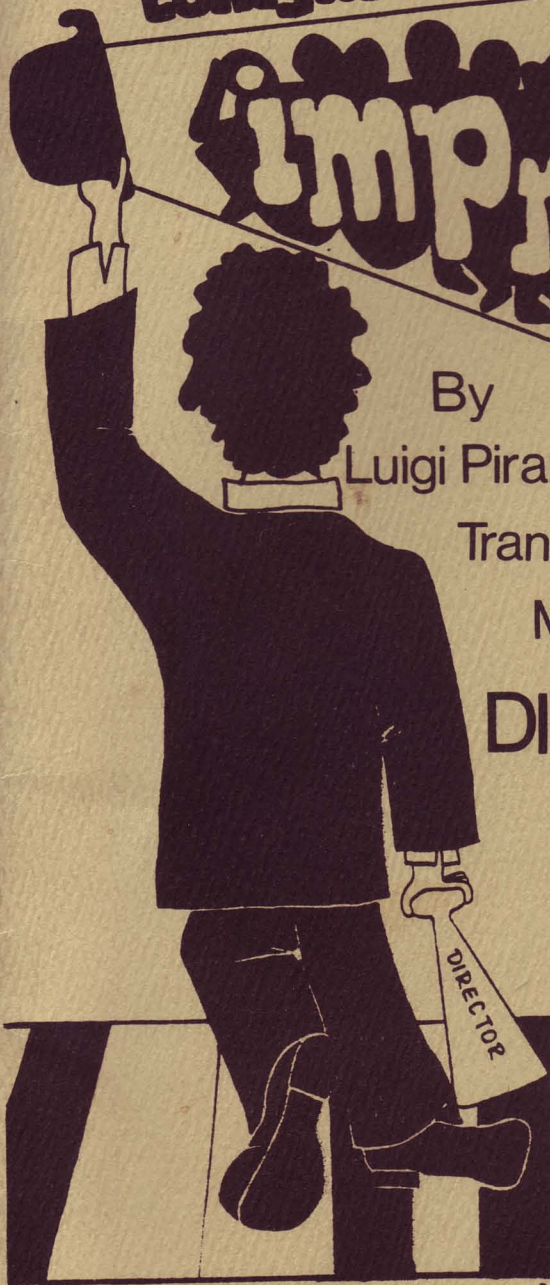
Translated by

Marta Abba

DIRECTED BY

WARWICK

COOPER



Little Theatre, Adelaide University  
10<sup>th</sup> - 13<sup>th</sup> and 17<sup>th</sup> - 20<sup>th</sup> of June

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The University of Adelaide  
Drama Students are proud  
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production of

**Luigi Pirandello's**

Tonight We

Improvise

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# The Drama Course

Although often looked at as a recent development, the Drama Course at the University of Adelaide actually has a history stretching back to 1968. It was then that the University Council set up a committee to consider the place of theatre in the University. Drama I was established in 1975, complementing and extending the range of subjects within the humanities, and offering the potential of extensive correlation with music. In setting up the Drama I course the University recognized the interest in the theatre that was continually growing, both on and off campus, and the increasing importance of theatre arts in education. Since 1975 the theatre arts in South Australia (film, television and live theatre) have undergone widespread and vigorous development. Drama has become an accepted and respected academic subject. The University has made a significant move towards fulfilment of the aims on which Drama was initially established, by introducing a second year course in 1980, allowing students the opportunity to pursue their interests beyond the first year level.

Tonight We Improve features an all-student cast and crew who are involved in every facet of production from stage management and publicity to set construction, costume design and makeup.

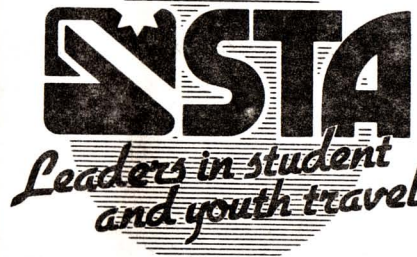
The staff and students of the drama department wish you an enjoyable and stimulating evening of theatre.

Paris, 1966  
MOLIÈRE

## THE MISANTHROPIST

A comic exploration of the passions of youth  
Directed by Christopher Bell

Presented by the University of Adelaide Theatre Guild  
The Little Theatre, University of Adelaide.  
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## The Theatre of Pirandello

Luigi Pirandello was born in Sicily in 1867, and died in 1936. His lifetime witnessed a breadth of crisis and change which resonates throughout his work. As a youth, he studied first at Rome University and later at Bonn. Thus, in his formative academic career, Pirandello experienced two vastly disparate intellectual and social traditions.

The young writer was animated by the passion of Italian, and in particular Sicilian life, but deeply influenced by the German intellectual discipline. His life-long studies of thinkers from Kant and Hegel to Nietzsche, Freud and Einstein led to Pirandello's concern for the dialectical relationship of the antithetic, the variousness of consciousness, and the multiplicity of personality.

In 1908, Pirandello published *L'Umorissimo*, his essay on humour. In it he deals with the comic penetration which becomes the art of his plays. The writer locates what is trenchant and painful in what is ostensibly humorous. Pirandello as humourist is able to achieve a level of incisiveness from which more arbitrarily serious works are often debarred.

While Pirandello began his career as an essayist, and later novelist, his highly visual images were best suited to the stage, and his plays have proved to be among the most resilient and finely perceived of his

works. The collected plays are contained in *Maschere Nude*, (The Naked Masks) and this image becomes the leitmotif of the works. Theatre is not only a metaphor for life, but a mirror held up to it. The images of mirror and mask pervade the Pirandellian dramaturgy, juxtaposing the ideas of identity revealed and concealed. The clarity of these perceptions, however, is always under question: Mask and face cannot be easily discerned, and the mirror image is in itself reversed.

It may be said that Pirandello's concept of *Theatre within the Theatre*, as it occurs in life, pre-empted the Modernist form. The action of his plays takes place on a stage which is SEEN to be a stage. While his dramaturgy cannot entirely remove itself from the theatre illusion, this is acknowledged, not as a deficiency, but as a further condition of its complexity.

In 1921 Pirandello began his body of work exploring the nexus between theatre and life, with *Sei personaggi in cerca d'autore* (Six Characters in Search of an Author). This was followed in 1924 by *Ciascuno a suo modo* (Each in his own Way), and the "Theatre Trilogy" was completed in 1930 by *Questa sera si recita a soggetto* - "Tonight We Improvise". This third play is concerned with the empathetic relationship between actor and character, the degree of creative freedom and limitation involved. The play seeks to attain a synthesis between emotion and intellect, and as such is the achievement of a writer who was himself passionately intelligent.

Francine Tonkiss,  
Dramaturg

# Cast

DR. HINKFUSS  
LEADING ACTRESS  
LEADING ACTOR  
CHARACTER ACTRESS  
CHARACTER ACTOR  
TOTINA  
DORINA  
NENE  
POMARICI  
SARELLI  
MANGINI  
POMETTI  
NARDI  
THE SECRETARY  
TWO LITTLE GIRLS

ANGELA DE PALMA  
HELEN BARTON  
PHILLIP PARSLow  
AVRIL FENNEL  
GRAHAM LUGSDEN  
ELENA CARAPETIS  
ELIZABETH DICKINSON  
DWINA NOESBAR  
BASIL SCHILD  
ALEX VOGT  
ROB ILBERY  
PAUL AZZOPARDI  
ALAN HAYWARD  
MARTA KELLY  
RENEE BUCKSKIN  
MARY BUCKSKIN

INTERJECTORS AND CUSTOMERS

ALEX CHAMPION  
JULIE LETCH  
TRACEY GRADY  
KELLI JONES  
JULIE M<sup>C</sup>ALLISTER  
MATTHEW SMERDON  
MARY-ANNE HADDAD  
EMMA M<sup>C</sup>EWIN  
MARTA KELLY  
CATHY HILL  
ANN D'ANGELO  
KAREN FORBES

DANCERS

CLOWN  
NIGHT CLUB SINGER  
CUSTOMERS

BAND

GORDON HEITMANN  
JAYNE PARAMOR  
CATHY HILL  
ANN D'ANGELO  
KAREN FORBES  
KELLI JONES  
LYNN WAKEFIELD  
EUGENE MINGE  
TODD MARTIN  
EVONNE CLARK  
LYNDA CULSHAW

CHILDREN

ANDREA JAMES  
DANIELLA AMODEO  
KATIE GOODFELLOW  
CAROLYN McFARLANE  
CECILIA HADDAD  
JOANNE O'CALLAGHAN  
AMELIA TOBIN  
KAREN PAUL  
SANDRA REINA  
EMMA PAGINTON

SACHA WILLIAMS  
COURTNEY ZIMEK  
OLIVIA GALLETTA  
NICOLE IRELAND  
MEGAN HART  
PAULA MONTROY  
JOANNA BATTEN  
KELLY WELKER  
MANDY IANNELLA  
BERNADETTE HOGAN

ANNA MARIA MEROLA

PHOTOGRAPHY

- Production  
- Portraits

Phil Heaton  
Mrs Willems

# Crew

DIRECTOR WARWICK COOPER  
ASSISTANT DIRECTOR MADELEINE MISIRDJIEFF  
PRODUCTION CO-ORDINATOR MAX MASTROSAVAS  
MUSICAL DIRECTOR SEAMAS RHIND  
ASSISTANT MUSICAL DIRECTOR DIANA BLEBY  
CHOREOGRAPHY JENNY NEWTON  
CHILDREN SCENE DIRECTORS LIZ REVESZ  
PHILLIPA MILROY  
CHILDREN SCENE DESIGNER JACQUI DALE  
CHILDREN SCENE MUSIC ROSLYN DENT  
STAGE MANAGER BIANCA WILLEMS  
ASSISTANT STAGE MANAGER KATHY ALLEY  
DESIGN CO-ORDINATOR MAX MASTROSAVAS  
DESIGN ASSISTANT JACQUI DALE  
LIGHTING JANE SANSOM  
LOUISE VLACH  
JULIE LETCH  
SOUND BELINDA HERCUS  
JESSICA STEPHENS  
COSTUME CO-ORDINATOR ANNE-MARIE PEARD  
COSTUME CREW SUE MCCOY  
SARAH KNAGGS  
MARY GEYER  
HELEN PICKFORD

**TECHNICAL ASSISTANT Dominic Marafiote**

PROPERTIES CO-ORDINATOR PENNLY ATTWOOD  
PROPS AND SET CREW IRENE PETROVS  
BELINDA SHELDRIK  
CRAIG WEATHERILL  
CHRIS STEVENSON  
ARTHUR KAVOORIS  
JACQUI DALE  
DRAMATURG FRAN TONKISS  
FRONT-OF-HOUSE MANAGER ROBYN TREBILCOCK  
PUBLICITY CO-ORDINATOR FRAN TONKISS  
PUBLICITY CREW JACKIE DOWIE  
CHRISSEY HARRIS  
MEGAN VERITY  
LEON SAKOWSKI  
JESSICA STEPHENS  
JENNY CLAVIO  
SHARON COLLINS  
TRACEY GRADY  
JULIE M<sup>C</sup>ALLISTER  
MATTHEW SMERDON



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season !*

## Acknowledgements

The University of Adelaide Drama  
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Phil. Heaton

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